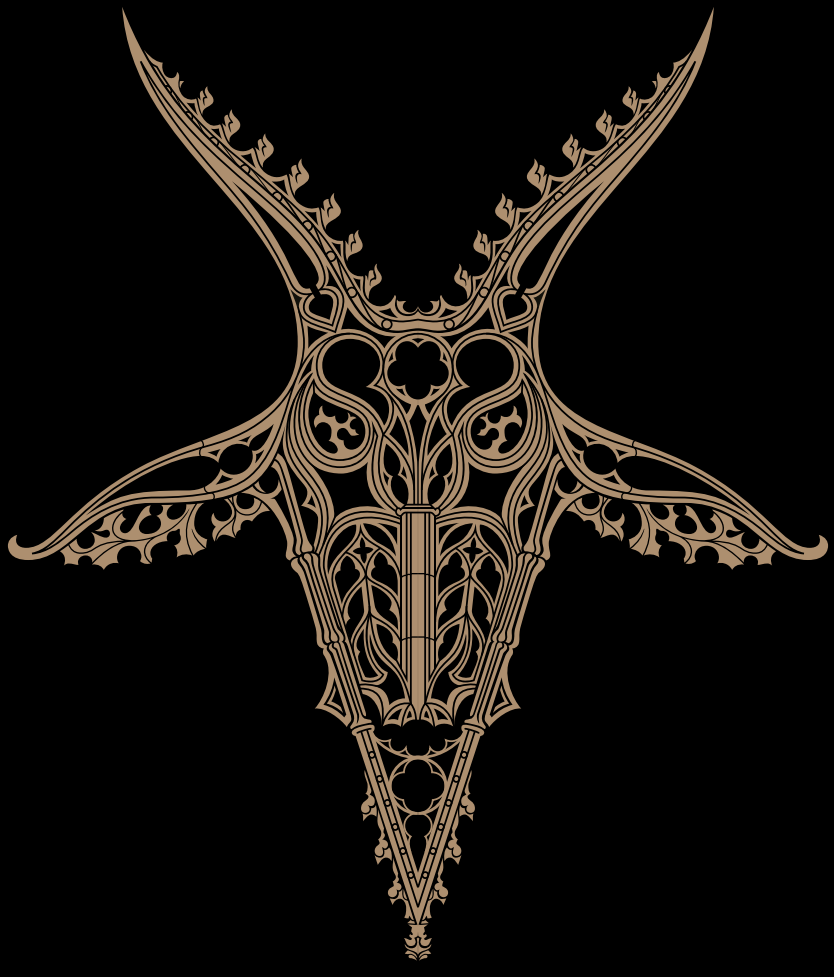
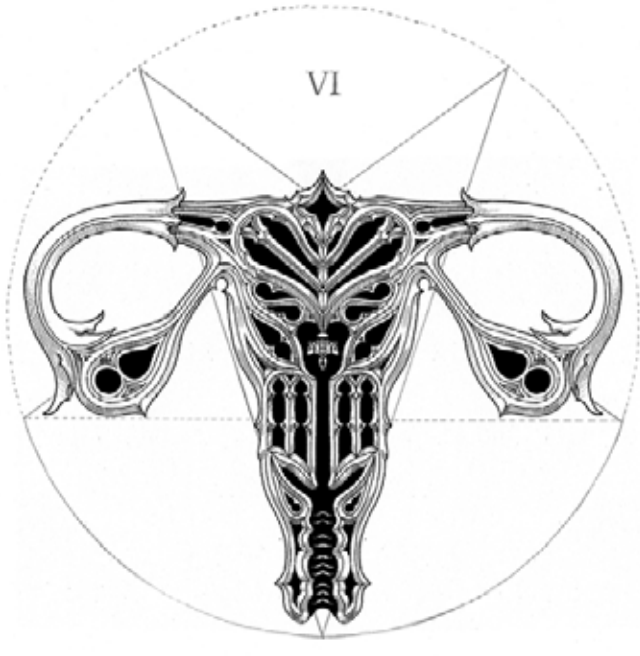


Drawn into Darkness

KERBCRAWLERGHOST

PER
CATALINA
FEDELTÀ
AMORE
GIUSTIZIA
PIACERE
SAGGEZZA

To my wife Catalina:
my muse, my sherpa, my comrade in arms.


VI

It has taken me 34 years to discover my intrinsic need to produce art. Though tangible in product this need is, however, born of a more elusive impetus –the attempt to understand my own conflicts.

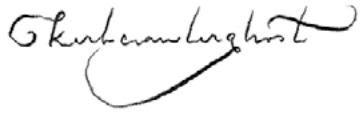
It is an elusive and mutant goal like consciousness itself and I am akin to someone who is lost at sea, at any given time in my process I am only able to comprehend at once the tip of the iceberg. What I can fully understand is the satisfaction and the feeling of relief that comes to me through the creative act.

By channeling certain desires and thoughts through my work I am able to make manifest, acts that I am unable to carry out in reality. But my art imbues them with breath and independent life like a fantastical conjuring of sorts. Even as these images and phantoms come through my creative work I am not sure that I can truly understand my impulse, the rational psychology from whence they come. I do understand that the act of creating these images helps me to successfully release these demons, giving them a form that I can look in the eye.

What is even more rewarding is that this endeavor has become my livelihood. My days are devoted now in rigorous, constant exercise and focus to it. As time passes, I dig deeper and deeper into my own being to realize these visions.

Today my work has become more than just my own exorcism or the search for a personal mystique. The art that has resulted from this process lives its own purpose and speaks to many who see in it their own reflection. An achievement that I can, only partially, attribute to myself –I am but the maker– the individuals that appreciate and give value to my work are the ones who catapult my imagery into the current collective imagination.

This book is the result of a personal work and collaboration of all of the people who have supported my art through the past four years. We have fought together against the mindless repression of eroticism in art by social media networks. I feel justified that this book is an irrefutable answer to this oppression. Thankful in these results and this experience I will continue producing works, faithful to my process and the endless search of that nameless muse that my art pursues... *Drawn into Darkness.*



MY INTRO INTO ANOTHER WORLD

by Eric Kroll

Jonce asked an acquaintance, Kurt Vonnegut, a wonderful writer, if he would write the introduction for my first book, *Sex Objects*. He wrote back and said he would love to, but knew nothing about sex.

I feel somewhat the same about Cristóbal asking me to write this introduction. I know nothing about Satan, God or blood but I do know about sex and Cristóbal's work reeks of the sexual «play» I like. Which is why I try and have some sex with the women I shoot. Once we are past that then her expression is more real.

That level of familiarity I see in Cristóbal's work. This is his world. Dark, foreboding... and stunningly beautiful like the work of 1800's Belgian artist, Félicien Rops.

I can't draw like this brilliant maniac –Cristóbal– but I know how to steal his ideas and I will. Where will I go to find Christ with a hard-on? Haight Ashberry...4th avenue in my town of Tucson? I will practice with a «found» Mary the masturbation he has drawn.

I heard the devil was God when he's drunk –stolen from a Tom Waits lyric– but he couldn't have this tool Cristóbal has drawn for him.

Cristóbal has done what I can only imagine. His women in cloth finding pleasure from beasts. Nothing more correct than this.

The trick to art is to stay alive and keep making it and Kerb has done just that (with the help of Satan, of course).

Suck
«The Taste of Lust»
2016

Satan Loves your Tits
2016

NEXT PAGE
As Above, so Below
2017

Harder
2017

Saliva
2017

BACK OFF
ANTI-YOU

Corpsetits
«Art Tribute»
2016

O Negative
2016

NEXT PAGE
Gamera vs 50 ft Tall Woman
«Monsters Holding Bitches #5»
2017

カナラ
妖怪五十足女
娼婦抱えた怪物

Snake of Corruption
2018

PREVIOUS PAGE
The Circle
2018

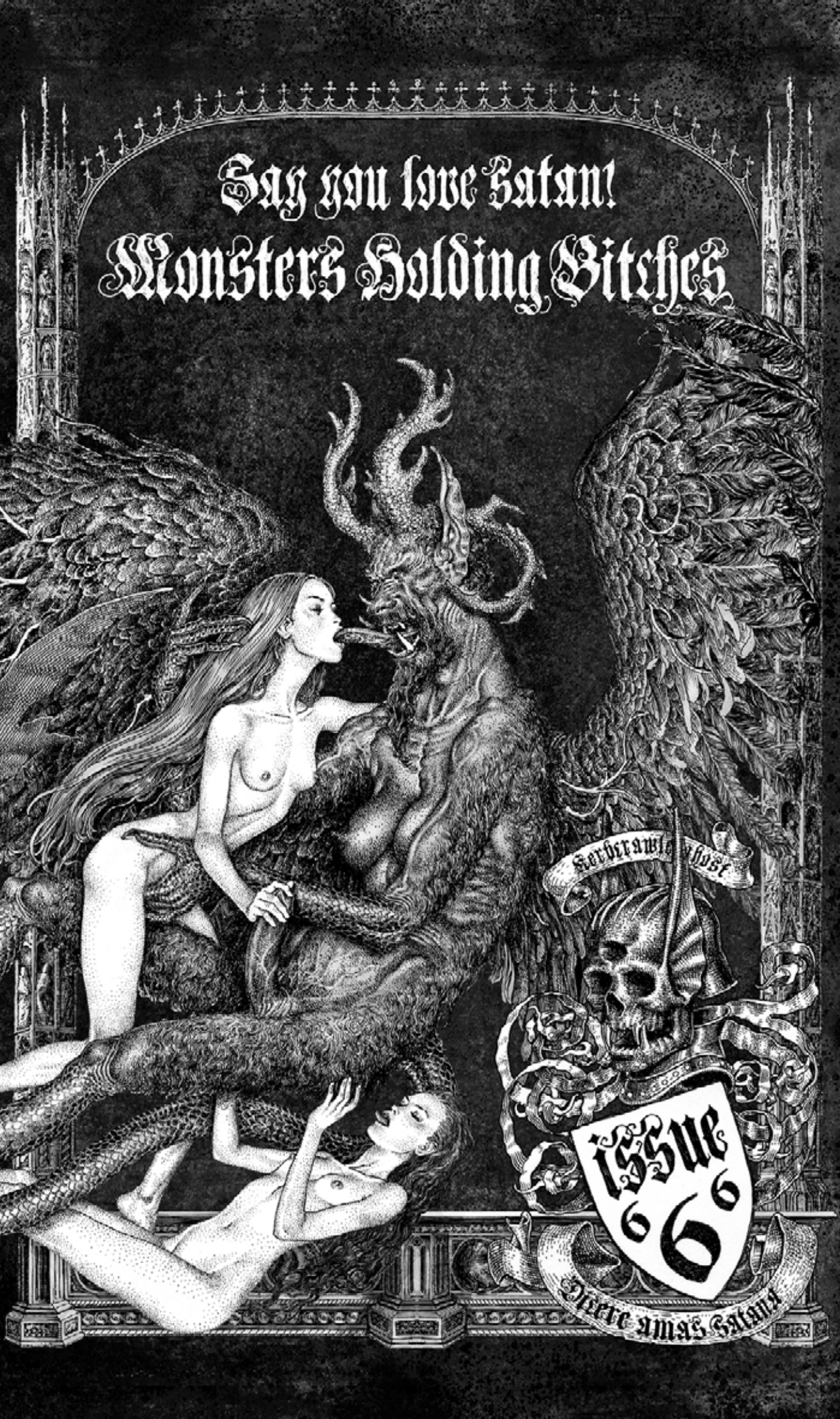
Snake Tits
2017

NEXT PAGE
Summon
2018

Odaxelagnia
2019

PREVIOUS PAGE
Sleepwalk
2019

Ave Satana nostrum tenebris dominus


Say you love Satan!
Monsters Holding Bitches
Cerberawl
Host
ISSUE
666
Diere amas Satana

Incubus
2018

PREVIOUS PAGE
Say you Love Satan
«Monsters Holding Bitches #666»
2017

NEXT PAGE
Tatoo Week
2018

Weregoat III
«Pestilential Rites of Infernal Fornication»
2017

Moonchild
2017

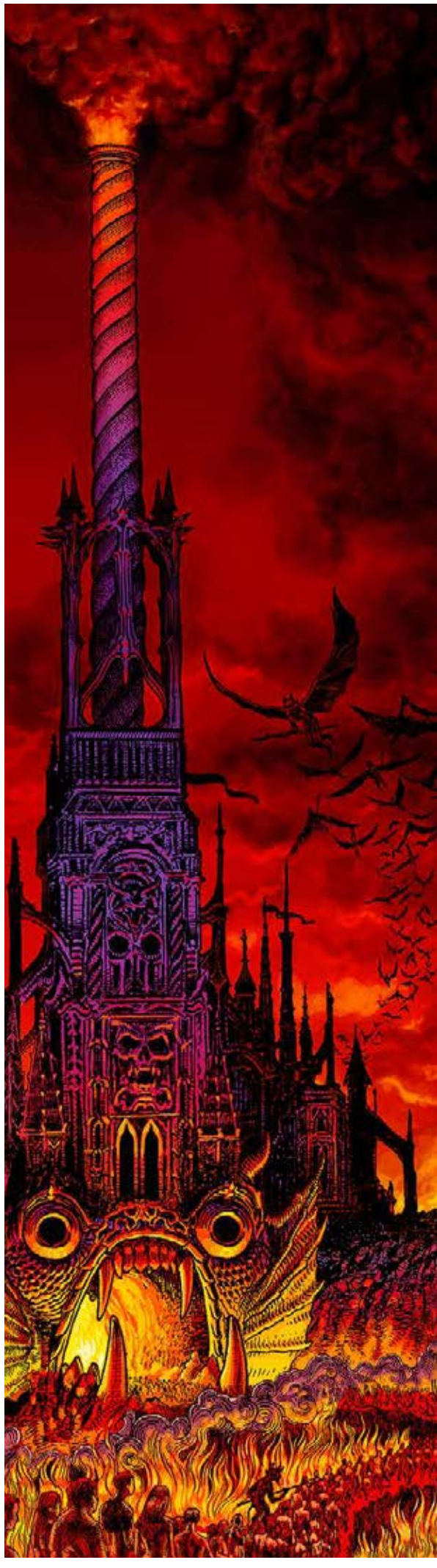
Weregoat I
«Pestilential Rites of Infernal Fornication»
2016

Weregoat II
«Pestilential Rites of Infernal Fornication»
2016

Let the Wolves Awake
2018

Cum Bath
2016

PREVIOUS PAGE
The Feast
2019



Hell Mouth
«Cover for Tanne Houser Krieg»
2016

Satin
2016

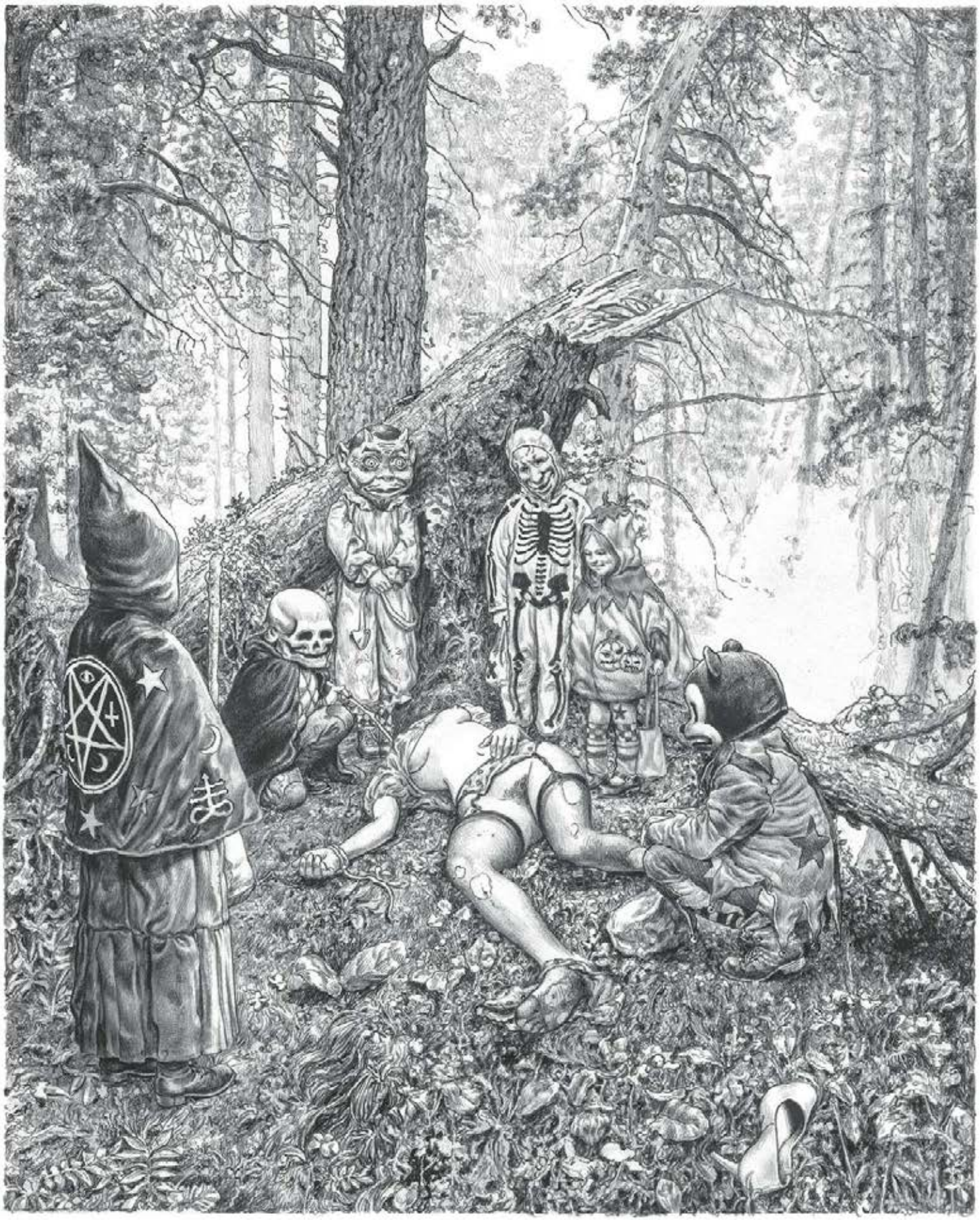
PREVIOUS PAGE
Feeding the Mermaids
2019

Gluttony
2018

The Horn
2019

PREVIOUS PAGE
The Nightmare
2018

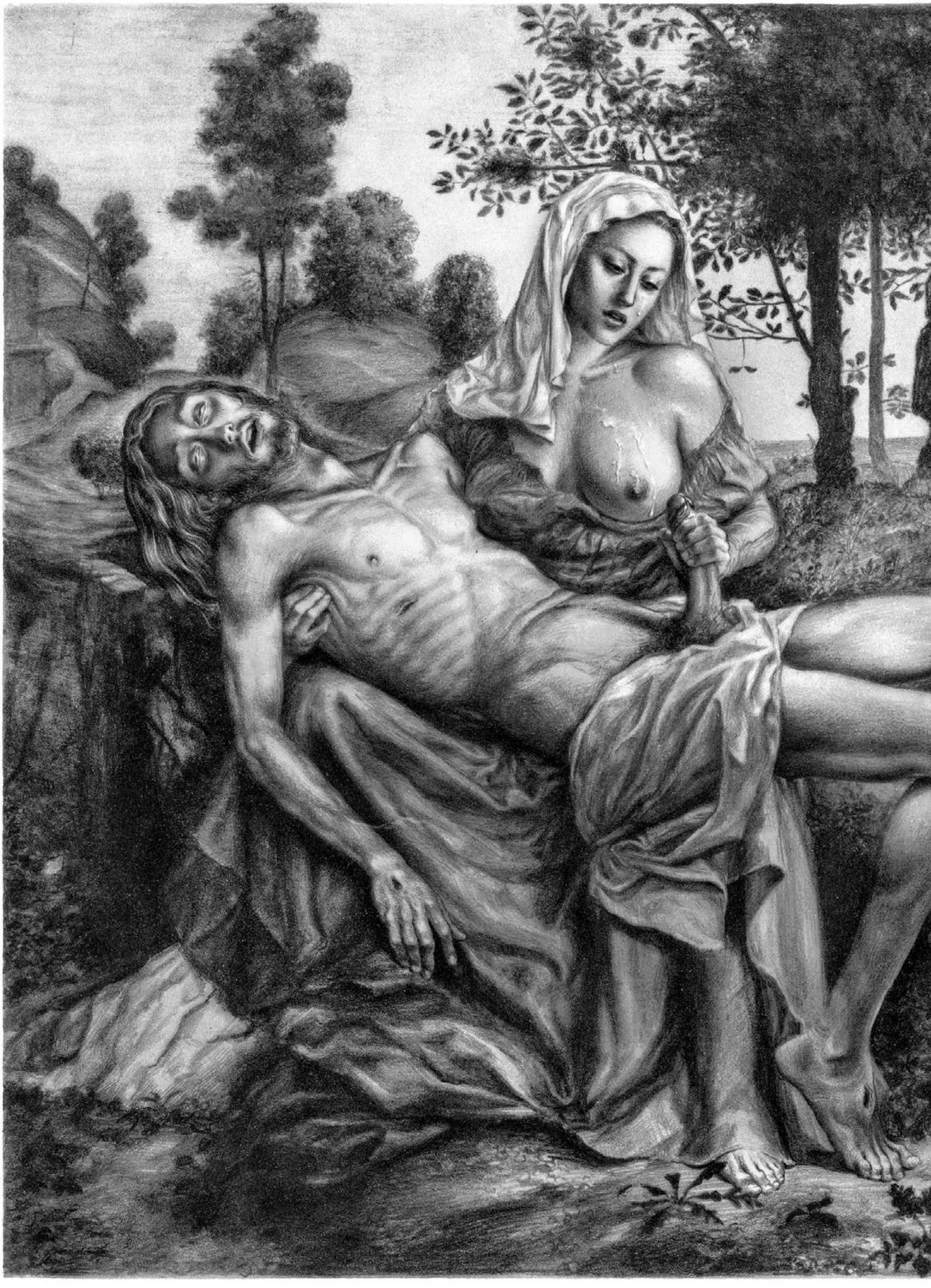
Blind Date
2017



The Forest Treat
2017

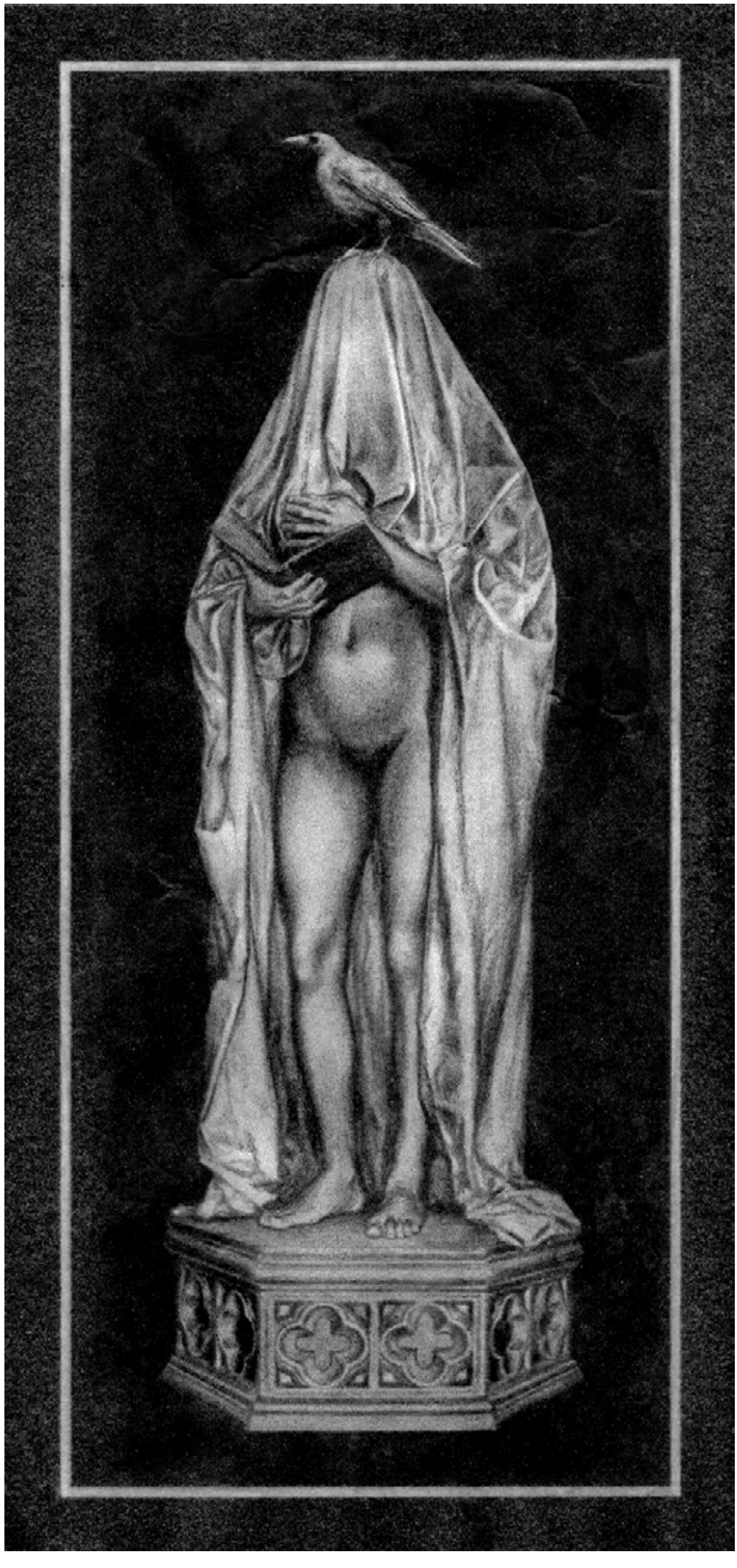
Salome
2017

NEXT PAGE
Of God and Serpent, of Spectre and Snake
2018



Pieta
2018

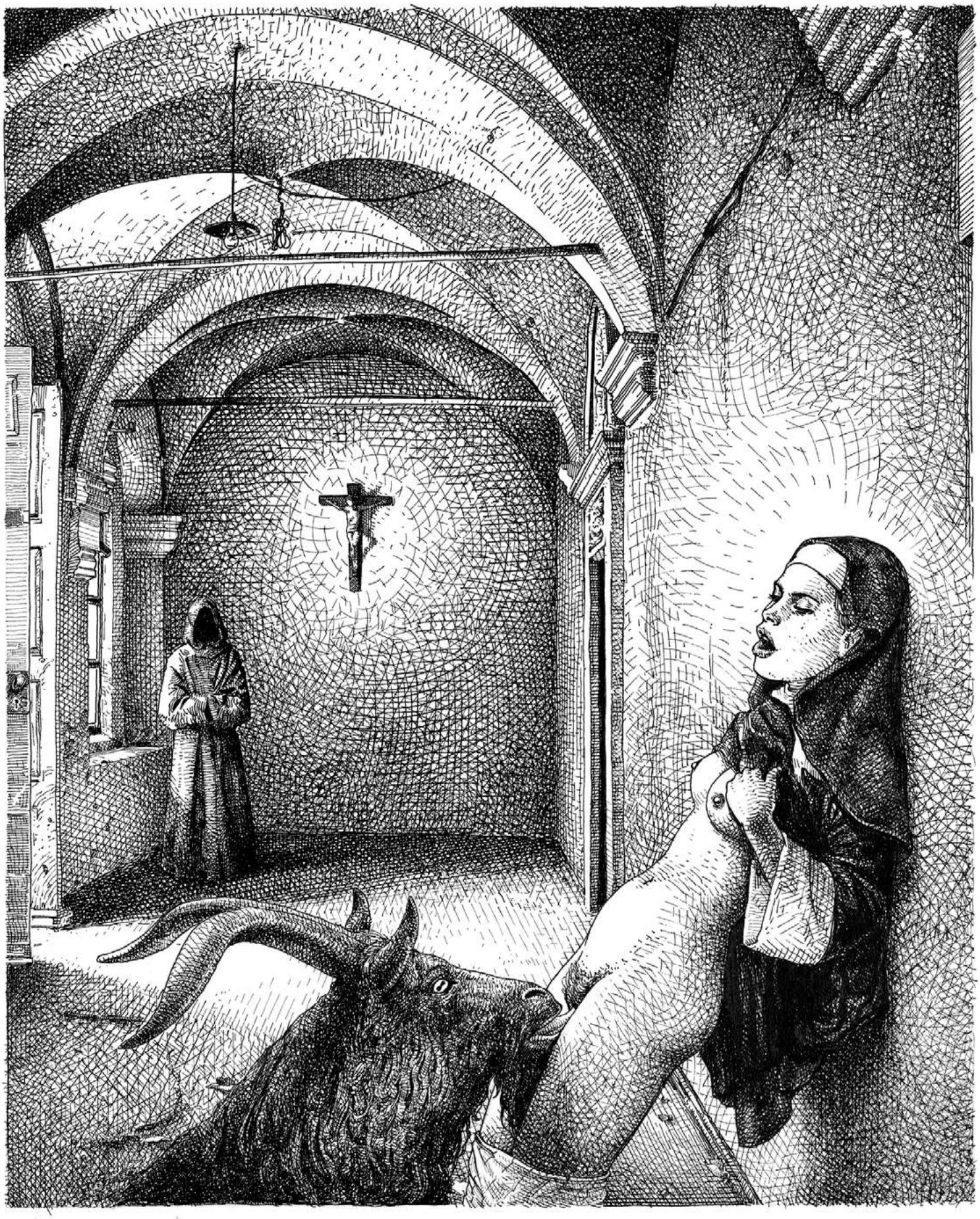
The Annunciation
«Gabriel»
2018



The Annunciation
«Mary»
2018

Sacrifice
2017

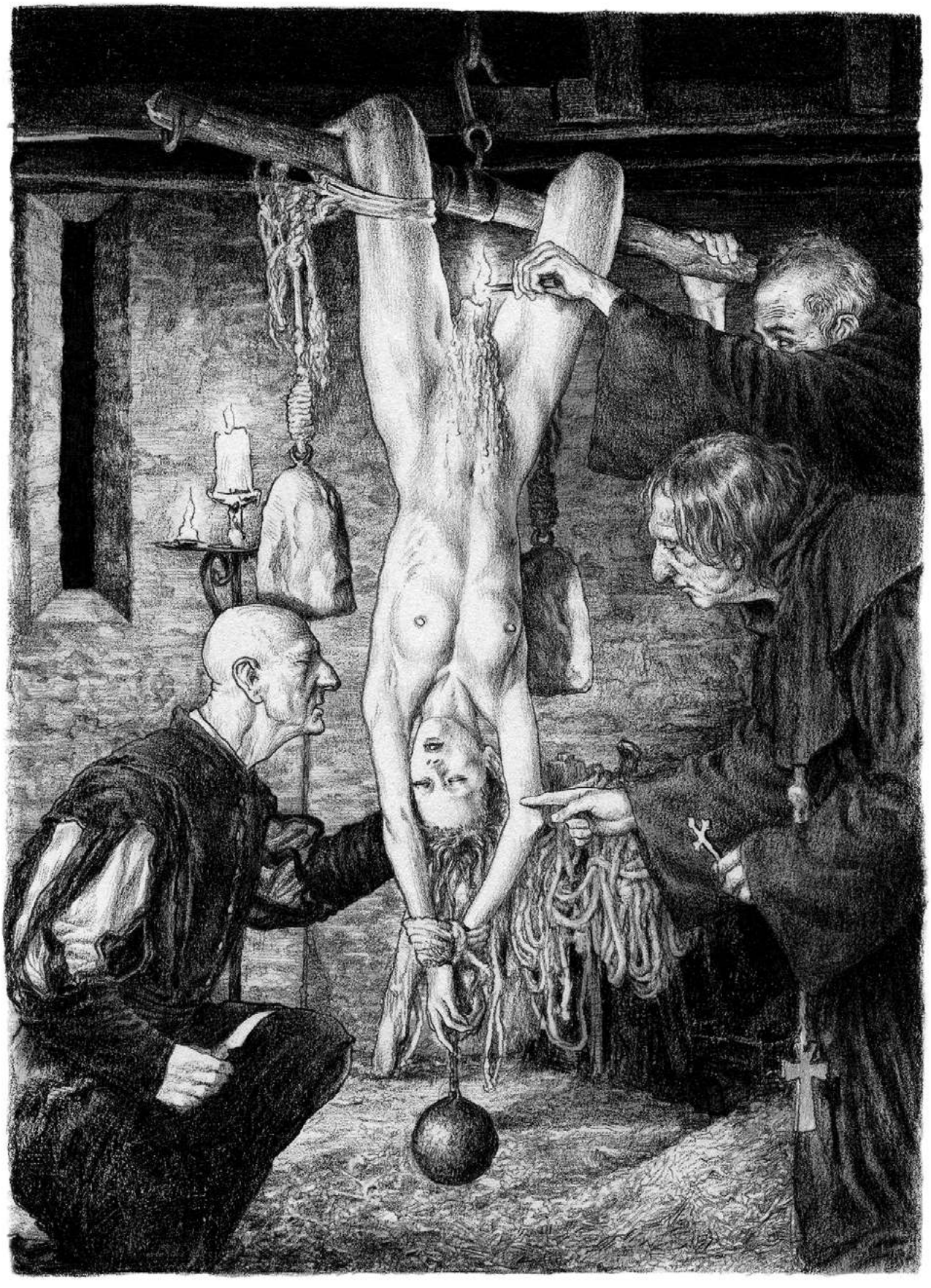
PREVIOUS PAGE
Discipline
2018



Devil Inside
2015

Unholy Mary

2017

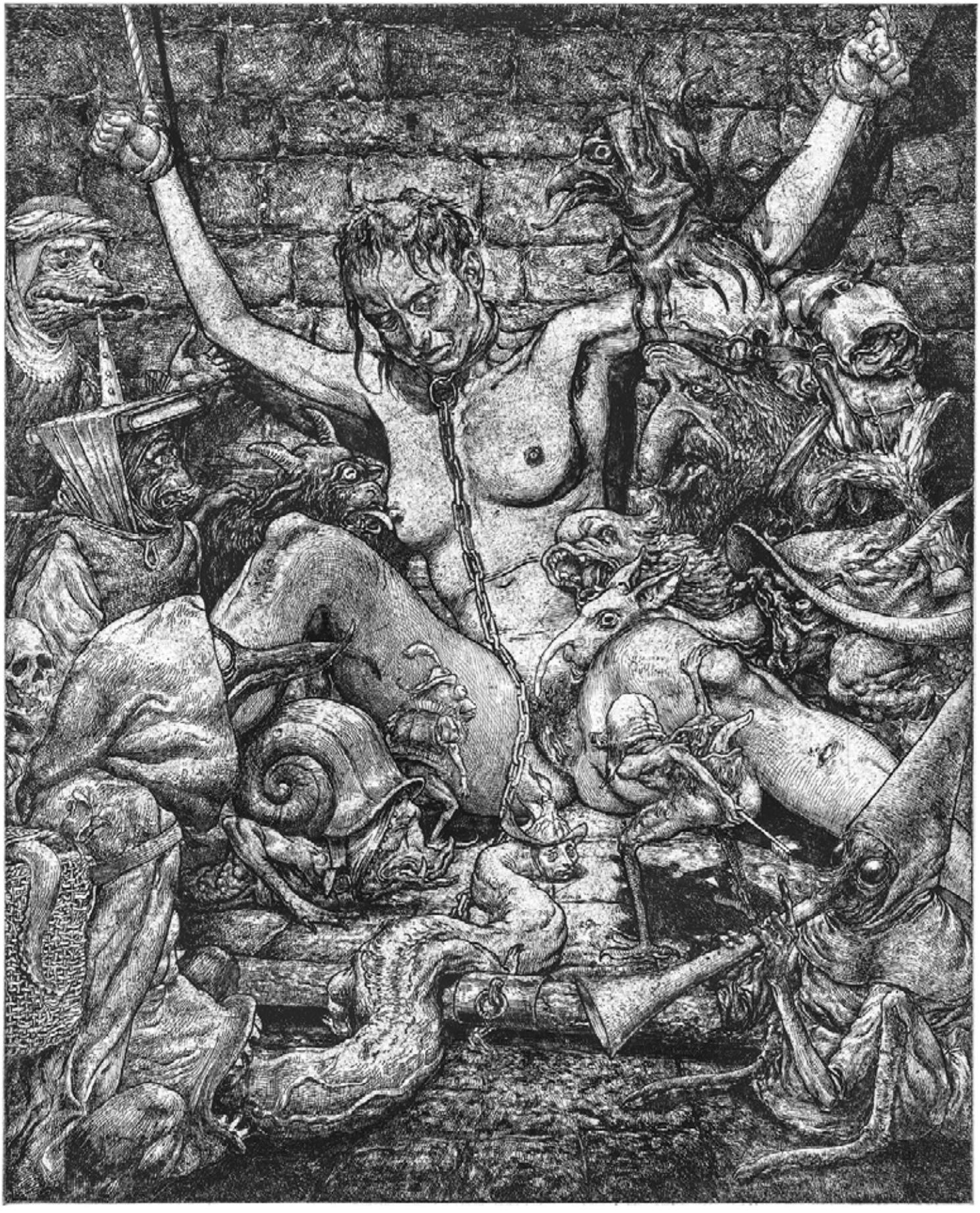


The Holy Extraction of Truth
2017

Gone
2017

The Red Ride
2017

The Devil's Mark
2018



Doom
2017

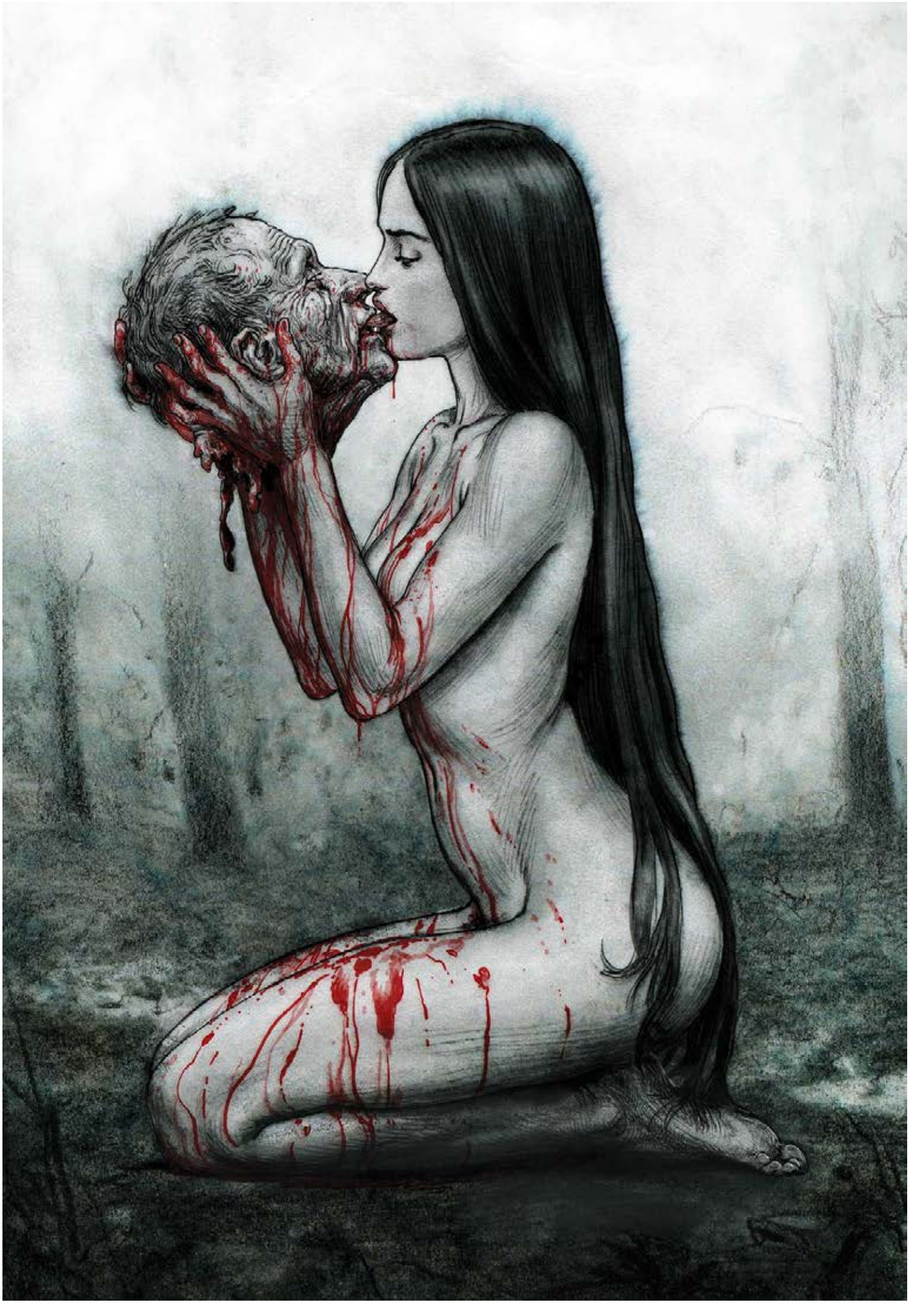
Plow
2019

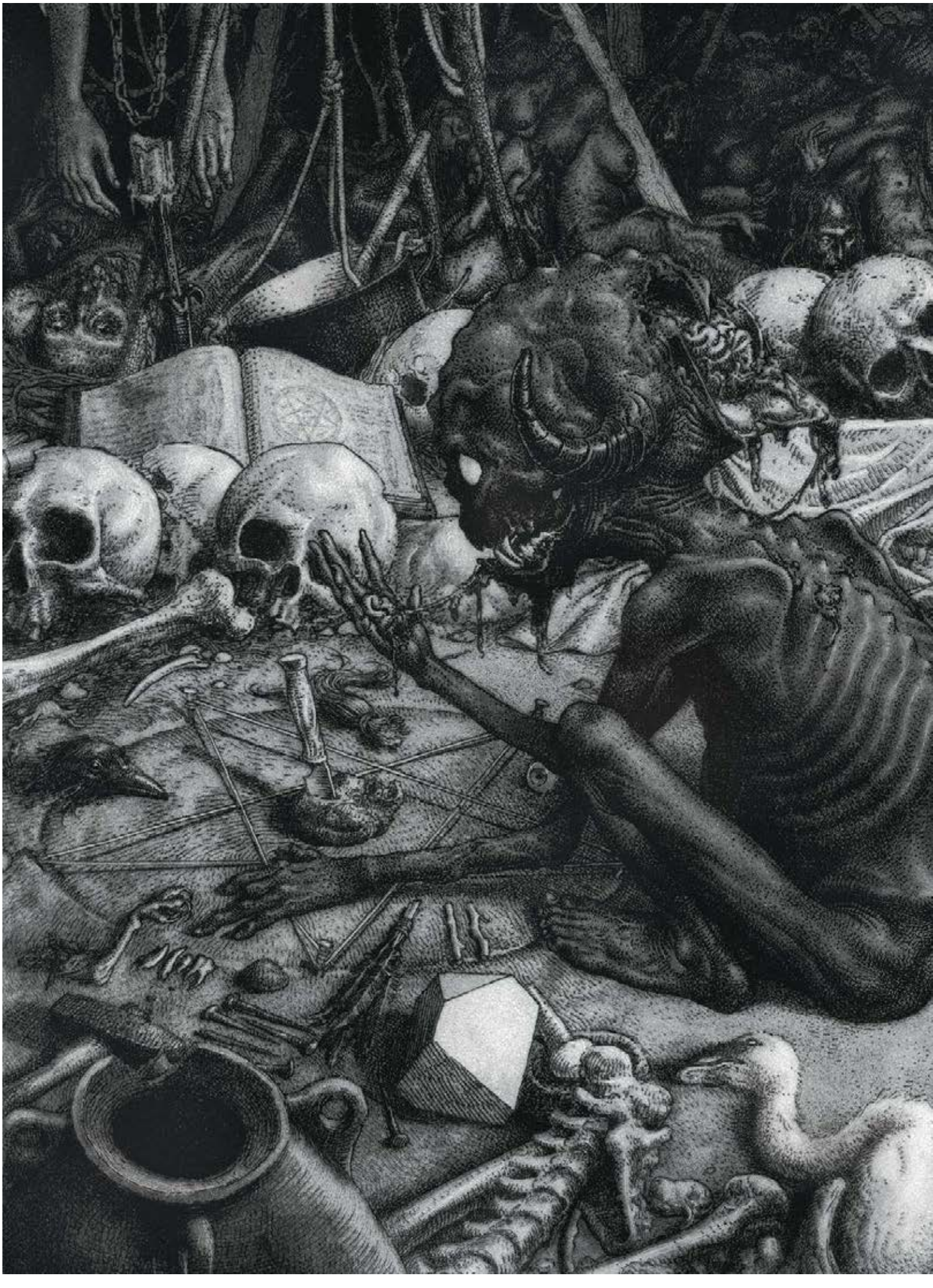
PREVIOUS PAGE
Troll
2017

Winter Wounds
2017

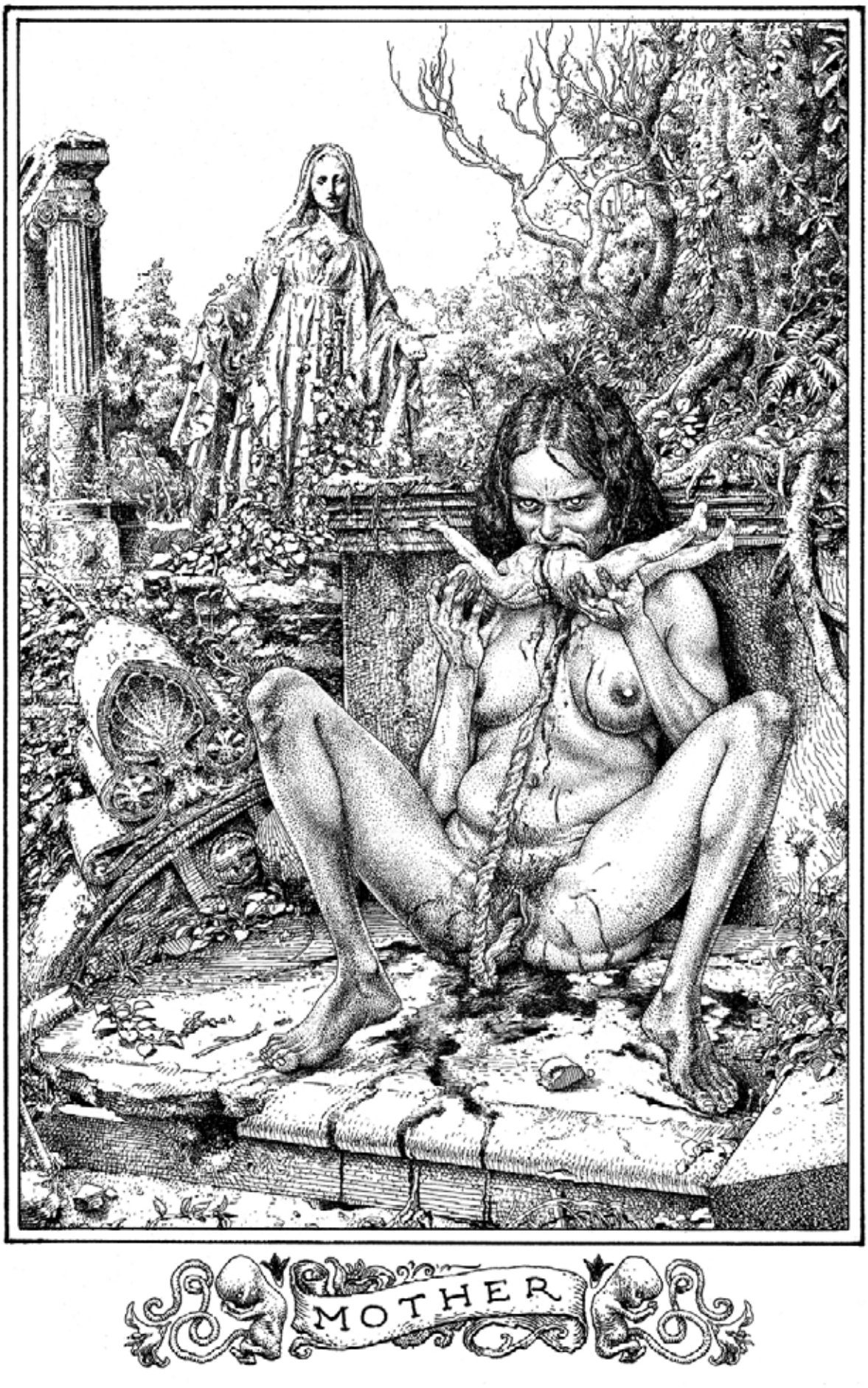
Elemental
2017

NEXT PAGE
Drawing Number Eleven
2018





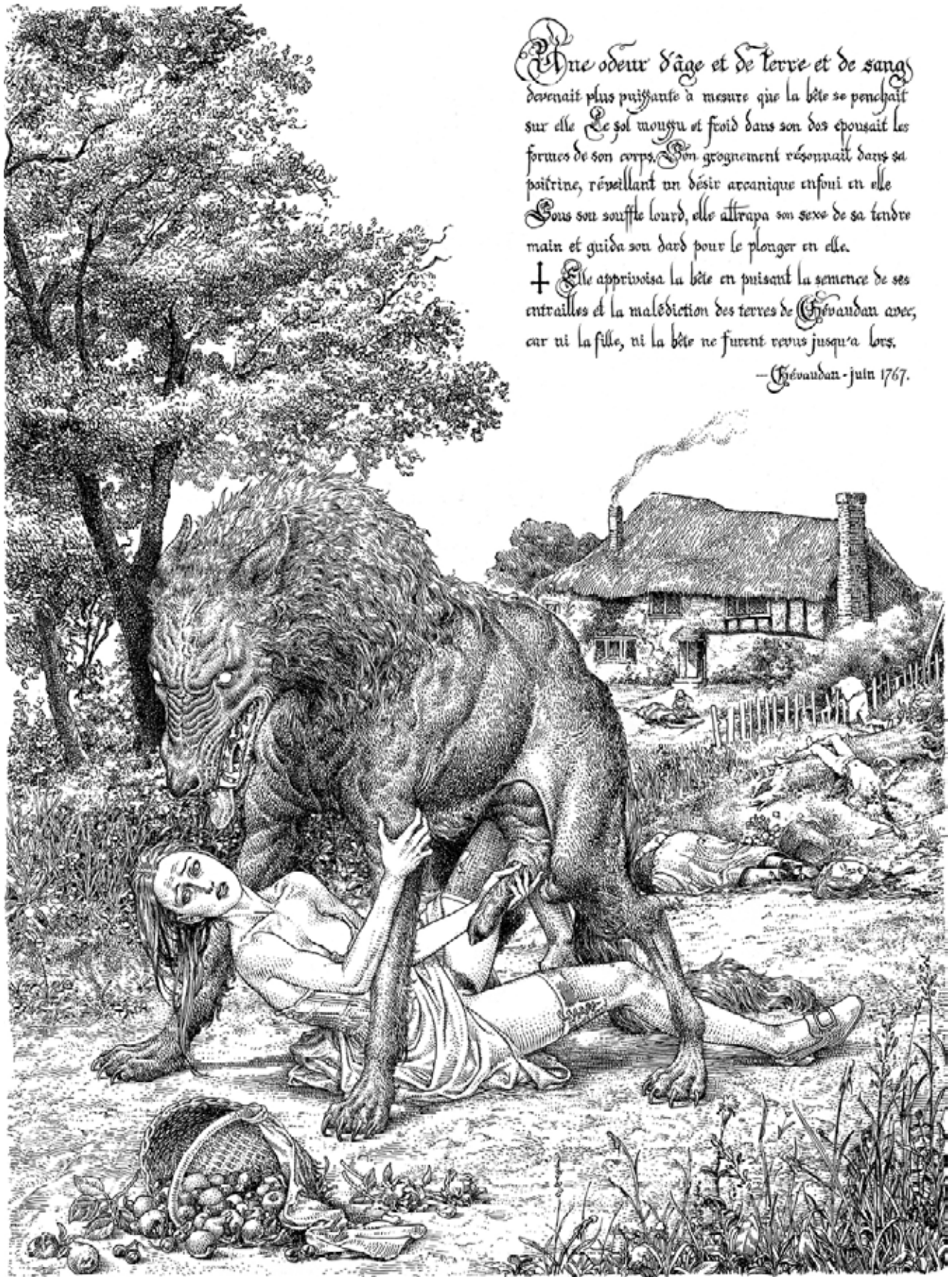
Blackdwarf
2018



Mother
2018

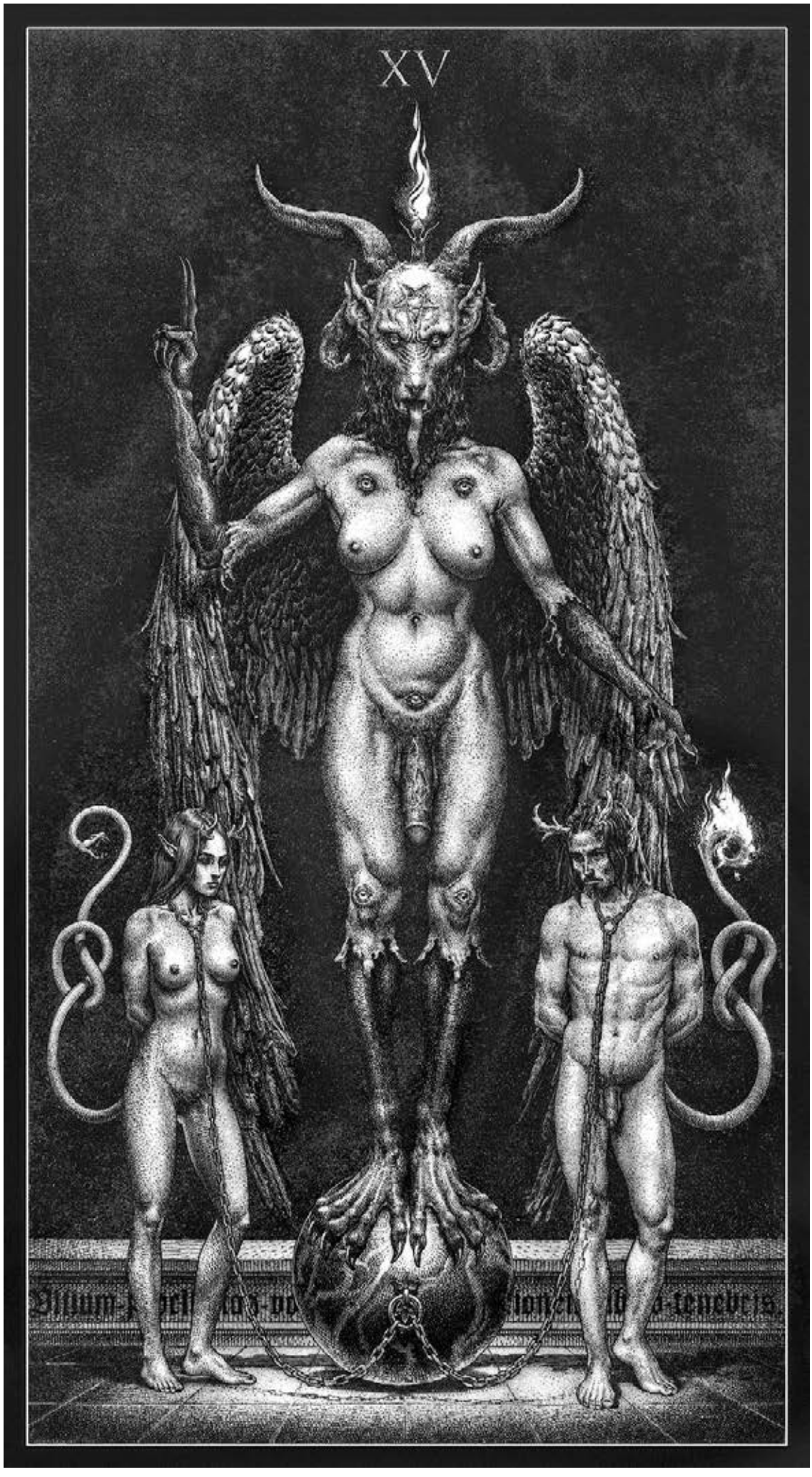
Gruss Vom Krampus!
«Monsters Holdin Bitches #3»
2015

The Apprentice
2019


Une odeur d'âge et de terre et de sang
devenait plus puissante à mesure que la bête se penchait
sur elle. Le sol moussu et froid dans son dos épousait les
formes de son corps. Son grognement résonnait dans sa
poitrine, réveillant un désir arcanique enfoui en elle.
Sous son souffle lourd, elle attrapa son sexe de sa tendre
main et guida son dard pour le plonger en elle.
† Elle apprivoisa la bête en puisant la semence de ses
entrailles et la malédiction des terres de Gévaudan avec,
car ni la fille, ni la bête ne furent vevus jusqu'a lors.
—Gévaudan - juin 1767.

La Bête
2019

XIII Death
2017



XV The Devil
2018

The Fool
2018

The World
2019

The Empress
2019

Strength
2019

Index

Almost the entire work comprising this book was created to be printed, not exhibited as original pieces, I developed a production system optimizing the speed of the result, always working in formats that can be handled on a desk and digitalized in a domestic A4 size scanner. Most of these works are hand-made with traditional materials, but later digitally edited, colored and retouched. Some have been assembled by parts, figures and backgrounds separately, others have been made entirely digital in Photoshop. The materials I used were different types of black and white papers. And the drawings have been made with graphite pencils or ink liners, brushes and diluted black, red and white India inks. With the exception of only three drawings that were engraved on copper plates with a process called etching. All the works were carried out between 2016 and 2019.

Third Eye Skull. Detail of MHB Cover, 2017
Ink on paper
6 × 10 cm

Catalina, 2019
Graphite and ink on paper
16 × 24 cm

Baphuterus, 2017
Ink and graphite on paper
20 × 20 cm

Third Eye Skull, 2017
Ink on paper
6 × 8 cm

Suck, 2016
Ink on paper and
digital coloring
10 × 10 cm

Satan Loves your Tits, 2016
Ink on paper
12 × 12 cm

As Above, so Below, 2017
Ink on paper and
digital coloring
15,7 × 22,2 cm

Harder, 2017
Ink on paper and
digital coloring
8,7 × 10,8 cm

Saliva, 2017
Graphite on paper and
digital coloring
11,9 × 11,9 cm

Corpsetits, 2016
Ink on paper
19 × 19,2 cm

O Negative, 2016
Digital drawing
22 × 22 cm

Gamera vs 50 ft Tall Woman
2017
Digital drawing
23,6 × 31,4 cm

The Circle, 2018
Ink on paper
16 × 22 cm

Snake of Corruption, 2018
Ink on paper
20 × 20 cm

Snake Tits, 2017
Ink on paper
11,3 × 11,3 cm

Summon, 2017
Ink on paper
15 × 19 cm

Sleepwalk, 2019
Ink on paper
14,35 × 19 cm

Odaxelagnia, 2019
Graphite on paper and
digital coloring
17 × 17 cm

Say you Love Satan, 2017
Ink on paper and
digital edition
31 × 41 cm

Incubus, 2018
Ink on paper
13,7 × 21,8 cm

Tatoo Week, 2018
Ink on paper
19,9 × 29 cm

Weregoat III, 2017
Ink on paper and digital edition
13,8 × 19,4 cm

Moonchild, 2017
Ink on paper
13,5 × 18,9 cm

Weregoat I, 2016
Ink on paper
24,4 × 26,9 cm

Weregoat II, 2016
Ink on paper
23,5 × 23,5 cm

Let the Wolves Awake, 2018
Ink on paper and
digital shading
24,4 × 24,8 cm

The Feast, 2019
Ink on paper and
digital coloring
21 × 30 cm

Cum Bath, 2016
Graphite on paper
12 × 17 cm

Hell Mouth, 2016
Ink on paper and
digital coloring
29,6 × 29,6 cm

Feeding the Mermaids, 2019
Ink on paper and
digital coloring
26 × 17 cm

Satin, 2016
Graphite on paper
10 × 10 cm

Gluttony, 2018
Graphite on paper
15,2 × 19,9 cm

The Nightmare, 2018
Graphite on paper and
digital shading
20 × 26,6 cm

The Horn, 2019
Ink on paper
19 × 22 cm

Blind Date, 2017
Graphite on paper
16 × 9,5 cm

The Forest Treat, 2017
Graphite on paper
18,7 × 22,5 cm

Salome, 2017
Ink on paper
16 × 24 cm

*Of God and Serpent, of Spectre
and Snake*, 2018
Ink on paper and digital shading
25,5 × 34,2 cm

Pieta, 2018
Graphite on paper
24,3 × 27 cm

*The Annunciation
Gabriel*, 2018
Ink and graphite on paper
9 × 19,2 cm

*The Annunciation
Mary*, 2018
Ink and graphite on paper
9 × 19,2 cm

Discipline, 2018
Etching
35 × 25 cm

Sacrifice, 2017
Graphite on paper
12 × 12 cm

Devil Inside, 2015
Ink on paper
23 × 28,7 cm

Unholy Mary, 2017
Ink on paper and
digital font
19,6 × 19,6 cm

The Holy Extraction of Truth,
2017
Graphite on paper
13,7 × 18,7 cm

Gone, 2017
Ink and color pencil
on paper
15 × 15 cm

The Red Ride, 2017
Ink on paper and
digital coloring
17,2 × 21,3 cm

The Devil's Mark, 2018
Graphite on paper and digital font
25 × 25 cm

Doom, 2017
Etching
20 × 25 cm

Plow, 2019
Graphite on paper
21,2 × 29,8 cm

Troll, 2017
Ink on paper
21 × 30 cm

Winter Wounds, 2017
Etching
15 × 15 cm

Elemental, 2017
Ink on paper
13,3 × 17,7 cm

Drawing Number Eleven, 2018
Graphite and ink on paper and digital coloring
15,2 × 23,5 cm

Blackdwarf, 2018
Ink on paper
18 × 19 cm

Mother, 2018
Ink on paper
16,8 ×25,5 cm

Gruss Vom Krampus!, 2015
Ink on paper
20 × 29,2 cm

The Apprentice, 2019
Graphite on paper
18 × 16 cm

La Bête, 2019
Ink on paper
20,3 × 27,4 cm

XIII Death, 2017
Ink on paper
13,2 × 23,9 cm

XV The Devil, 2018
Ink on paper and digital shading
21 × 38,4 cm

The Fool, 2018
Ink on paper
19 × 10,7 cm

The World, 2019
Ink on paper
14,5 × 26,6 cm

The Empress, 2019
Ink on paper
13,8 × 25 cm

Strength, 2019
Ink on paper
13 × 25 cm

Say You Love Satan, 2017
Ink on paper
37 × 25 cm

Special Thanks to…
My wife Catalina Labarca and my children Martín, Manuel and Amaranta, for providing daily love and support, for keeping me motivated under all circumstances. Both of my brothers Álvaro and Rodrigo López, have been my art teachers since day one. To Adolfo Lira for his friendship, for encouraging me to have a wider vision about the scope of my art and for backing me with all the help I needed for this campaign. To Eric Kroll, for years of inspiration and for writing the prologue of this book. To Efrin Ramírez, for being a constant supporter and a true patron of my work. To Patrick and Chandra from Black Cloud Co. without them I wouldn't be where I am now, true friends and partners and just because they are fucking cool. To Sp3ktre and his wife Mara Jane, for helping me with my own prologue. And thanks to my fella artists Aaron Horkey, Richey Beckett, Sp3ktre and James Jean for backing me up while promoting this book, and for inspiring me with their art to improve my own.
To «Untype Foundry» and «Estudio Vicencio» for making this book a precious object. And thanks to all the people who backed up this crowd funding and made this physical book possible.

DRAWN INTO DARKNESS
©Cristóbal López Fuentes
www.kerbcrawlerghost.com

Original art by Kerbcrawlerghost
(Cristóbal López Fuentes)

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2019